

# Shadow COMICS

NOV - 1942

10¢

VOL. 2 - NO. 5



3 CHILLING  
SHADOW STORIES

AND  
NICK CARTER  
HOODED WASP  
DANNY GARRETT  
LITTLE NEMO  
AND OTHERS





# THE Shadow Comics NOW APPEARS ONCE EACH MONTH

**NEXT ISSUE DATED FOR DECEMBER WILL BE PLACED ON SALE OCTOBER 23, 1942**

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## SHADOW COMICS

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# HORROR HOUSE

LAMONT CRANSTON AND MARGO LANE COME TO VISIT BARTON FREW, A WEALTHY RECLUSE, WHO IS SEEKING TO FINANCE DESERVING INVENTORS ....

UNFORTUNATELY NO INVENTORS HAVE BEEN ABLE TO REACH THE MANSION .... EVERY SUCH VISITOR HAS BEEN DISCOVERED DEAD IN THE WOODS LEADING TO THE HOUSE .... STRANGLED BY AN UNKNOWN ASSASSIN !

DEPUTIES ARE NOW GUARDING FREW'S ESTATE .











I'D SAY THE VICTIM DIED BEFORE WE HEARD THE SHRIEK... BUT RIGHT NOW, GETTING BACK TO THE CAR IS MOST IMPORTANT.



HERE THEY COME TO QUESTION US-- BUT WHERE IS LAMONT?

RIGHT HERE, MARGO.



AND THIS IS MISS LANE --

GO RIGHT AHEAD, MR. CRANSTON.

MR. FREW IS EXPECTING YOU.

BECOMING CRANSTON, THE SHADOW INTRODUCES HIMSELF AND PROCEEDS TO THE MANSION WHERE HE AND MARGO MEET BARTON FREW...



CRANSTON! I'M GLAD NOTHING HAPPENED TO YOU! COME INSIDE, WHERE IT'S SAFE!



HERE WE ARE, MARGO.











**AFTER SEARCHING THE WOODS, THE SHADOW RETURNS TO WATCH HORROR HOUSE . . .**

NO ONE AMONG THOSE TREES! IF ANOTHER INVENTOR ARRIVES, HE'LL BE SAFE UNTIL HE ENTERS THE HOUSE!

YOU'VE HEARD FROM NESBIT THE INVENTOR, GAVIN?

HE PHONED A WHILE AGO, SIR.

THESE POPPIES TOOK TEN YEARS TO DEVELOP--

AND THEY'RE MAKING ME SLEEPY! I DON'T THINK I'LL WAIT FOR LAMONT TO COME BACK FROM TOWN. GOOD NIGHT, MR. FREW.

NESBIT IS COMING HERE THIS EVENING--

THEN HE SHOULD ARRIVE WITHIN AN HOUR. MAKE SURE THE LANE GIRL DOES NOT LEARN OF HIS VISIT!

SO FREW IS BEHIND THOSE MURDERS! BUT HOW CAN I WARN MARGO, WHILE GAVIN IS ON THE STAIRS? WAIT-- IF I CAN FIND THE CELLAR--



















# GIANT'S GARDEN

AGAIN--  
THE  
SHADOW  
MEETS  
SHIWAN  
KHAN,  
THE GOLDEN  
MASTER--  
IN THE  
GIANT'S  
GARDEN!!!



BUT NO ONE SPOKE,  
LAMONT! ALL I HEARD  
WAS A STRANGE  
GONG!

THAT  
MEANS SHIWAN  
KHAN IS BACK  
AGAIN PLANNING  
NEW DEVILTRY!

LAST TIME SHIWAN KHAN  
HYPNOTIZED SHREVVY.  
SKEET MAY BE NEXT. YOU  
BETTER GO AND WARN  
HIM, MARGO.

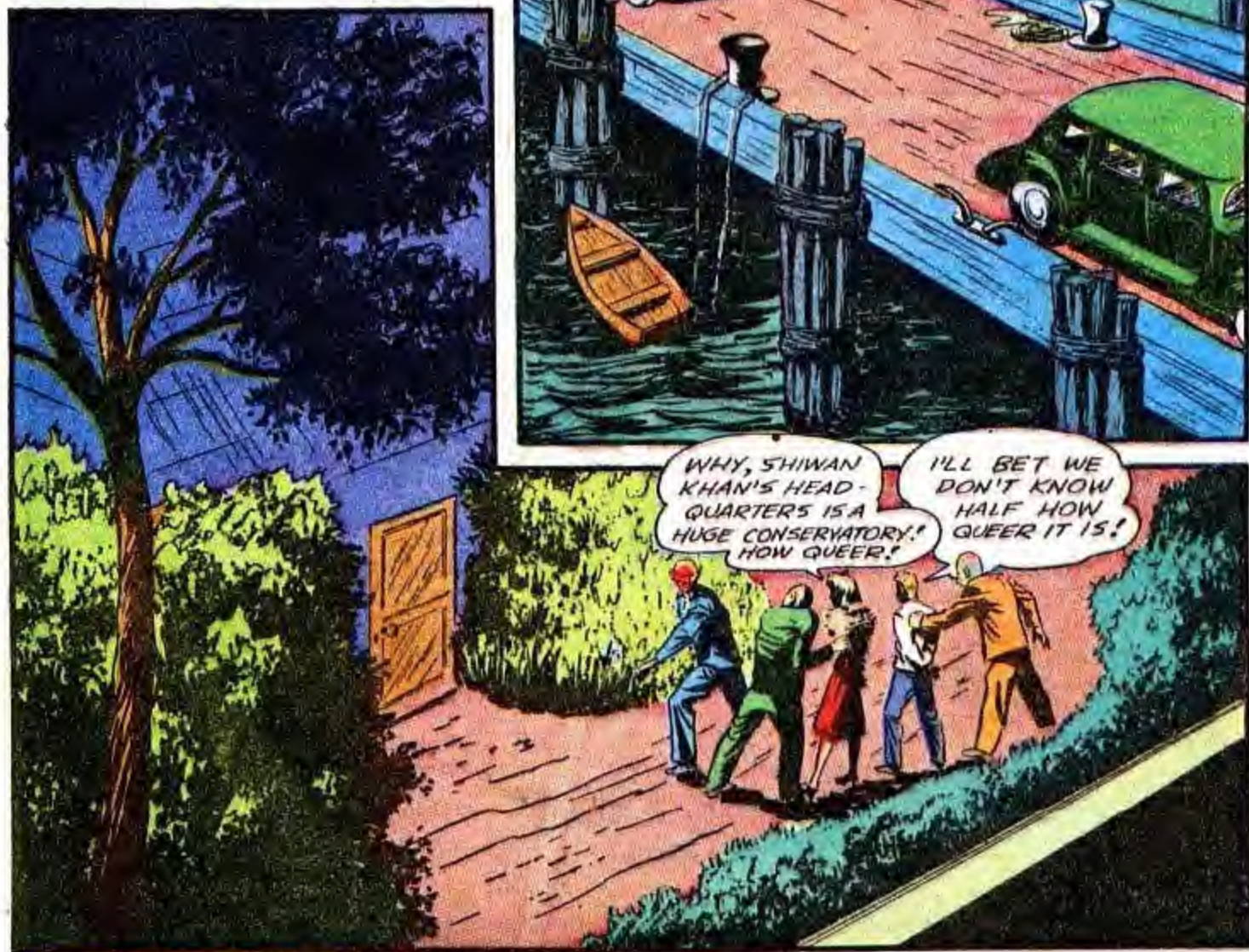
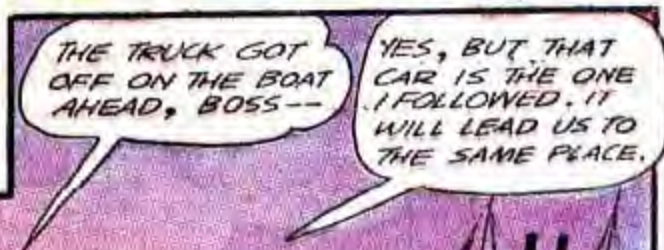


ILLUSTRATED  
BY  
Jack Binder



























HE WENT THROUGH  
THOSE MAPLE LEAVES.

DON'T FOLLOW,  
SKEET. WE'LL GO  
AROUND OUTSIDE  
AND TRY TO HEAD  
HIM OFF.



LOOK, SKEET,  
THE SHADOW  
HAS VANISHED!  
THAT MEANS  
SHIWAN KHAN  
HAS ESCAPED!

BOY, DO THOSE GRASS  
BLADES MAKE SWELL  
JAVELINS-- CAN THE  
CHIEF TOSS THEM!

BUT FIRST WE'LL  
CLEAR THE WAY--  
LIKE THIS!



COME ALONG. THE  
MONGOLS HAVE FLED  
AND THERE'S A  
LADDER OUTSIDE.

HURRY,  
SKEET.

HERE'S LUCK FOR  
YOU, MARGO, IN A  
BIG WAY.

SHIWAN KHAN  
ESCAPED THROUGH  
THIS DOOR FROM  
THE MAPLES.

THAT MEANS HE  
WILL RETURN  
AGAIN, BUT--  
HOW SOON?

NOT FOR A LONG  
WHILE, MARGO.  
THOSE LEAVES THAT  
SKEET MISTAKES FOR  
MAPLE HAPPEN TO  
BE --

--A GIANT  
SPECIES OF  
POISON IVY!





# The Shadow

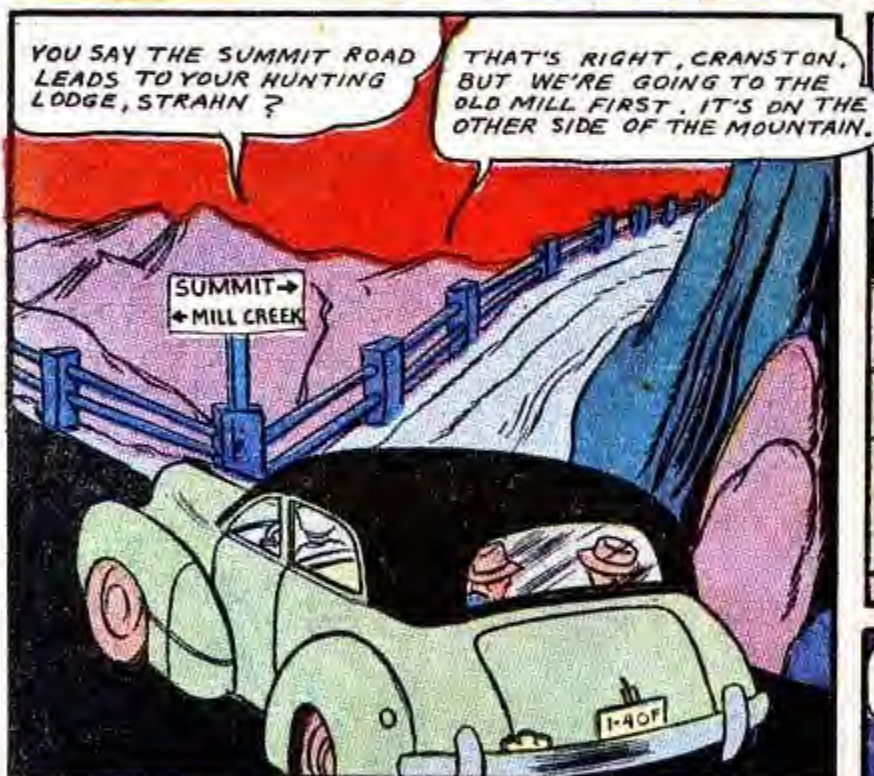
THE HAUNTED  
MILL!!



**T**HE OLD MILL NEAR THE TOWN OF MOUNTAINVIEW, WHERE GHOSTLY LIGHTS FLICKER AND UNSEEN HANDS DO DEEDS OF DEATH. A MYSTERY THAT CHALLENGES THE POWER OF THE SHADOW !!!

ILLUSTRATED  
BY JACK BINDER









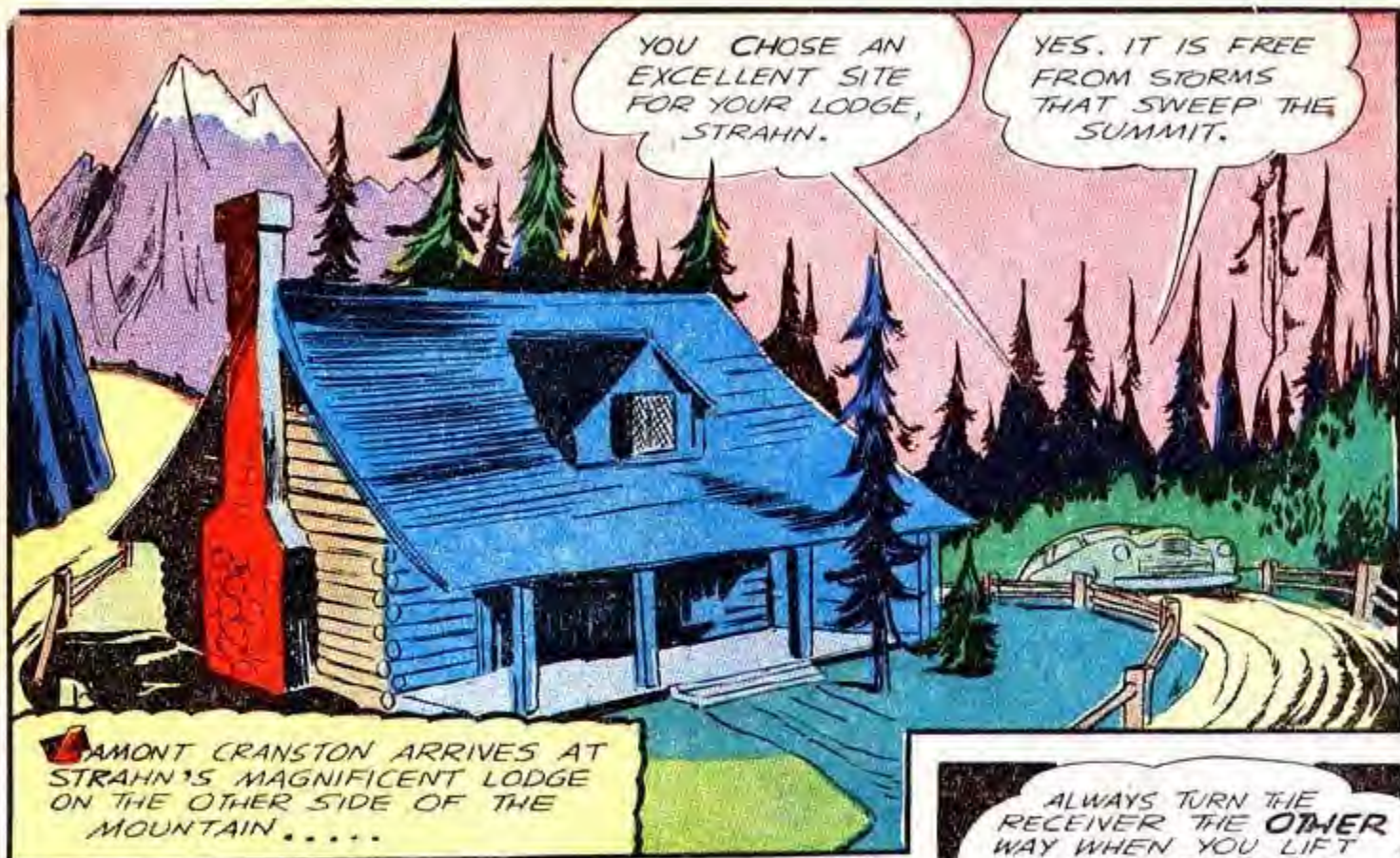




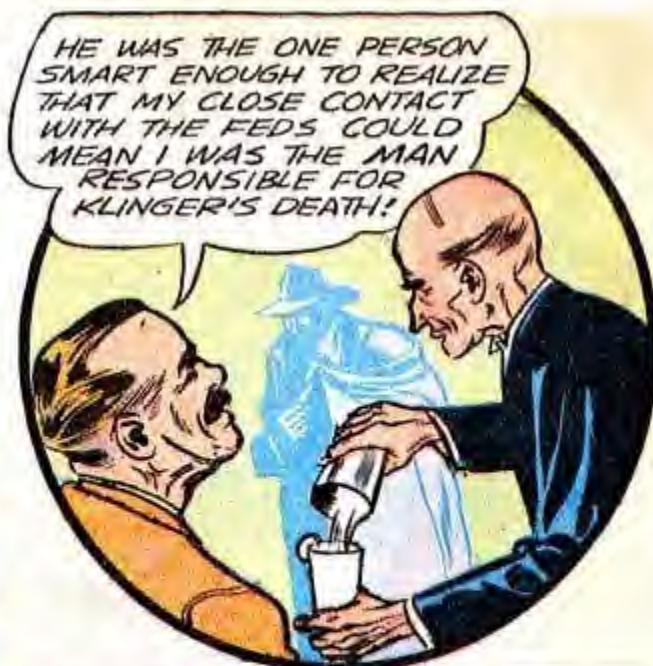
WHILE JORMAN AND THE OTHER FEDS SEARCH THE OLD MILL, CRANSTON AGAIN BECOMES THE SHADOW AND MAKES A SIDE TRIP ....













ENOUGH PILLS!  
MAKE READY  
WITH THE  
SHIPMENTS  
FOR THE OUTSIDE  
CREW TO PICK  
UP!

**F**ROM THE CRYSTAL  
CAVE TO THE  
HAUNTED MILL....

SO THAT'S THE  
ROUTE THEY SENT  
KLINGER'S BODY!

YES, SIR.....  
COMING  
UP.....

GHOST LIGHTS,  
LIKE THOSE THE  
SHADOW  
MENTIONED!

I CAN SQUEEZE  
THROUGH THAT LITTLE  
WINDOW! I'LL WATCH  
THEM, VALDA, WHILE  
YOU SUMMON THE  
FEDS!

I WAS SMART  
TO WEAR THIS SWIM  
SUIT (UNDER MY DRESS).  
WHILE SKEET ENTERS THE  
WINDOW I'LL GO IN BY THE  
OLD MILL STREAM!

POTASSIUM PILLS!  
WHEN THE SHELLS  
MELT THEY MAKE  
BLUE FLAMES --  
LIKE GHOSTS!

THERE  
GOES ONE  
LOAD. NOW  
FOR ANOTHER!

THE  
SHADOW!

THAT'S ALL,  
STRAHN, AND  
ENOUGH TO  
CONVICT YOU  
WHEN THE FEDS  
INTERCEPT IT!

THAT'S  
HIS  
VOICE--

PUFF

WHILE SKEET LEARNS  
ONE ANSWER, THE  
SHADOW SUPPLIES  
ANOTHER !!!







Meanwhile....

THE COUNTERFEITING MOB, BACK AGAIN! THEY THOUGHT THE GHOST STUFF WOULD SCARE PEOPLE AWAY! THEY'RE WAITING FOR SOMETHING--

I CAN HEAR IT COMING--

READY, BOYS--



--AND LOOK WHAT THEY GOT!

HOIST!

GRAB THAT KID!



IT'S A DAME!

I'M SORRY, SKEET--

(THOSE TWO WON'T MAKE ANY TROUBLE.) WE'LL LET THE FEDS FIND THEM DEAD LIKE KLINGER.

GOOD. HERE'S THE FIRST CONTAINER. GIVE ME A LIFT WITH IT.



HOW'S THAT FOR A LOAD OF PONEY DOUGH!

WHERE COULD IT COME FROM, SKEET?

I DON'T KNOW! I ONLY HOPE THE SHADOW DOES!



HERE'S THE NEXT LOAD. HEAVE-HO, BOYS!

THIS IS A HEAVY BABY. STRAHN MUST HAVE LOADED IN SOME COINS.

YEAH. HE SAID THE STAMPERS WOULD BE WORKING SOON.

SMALL CHANGE IS EASIER TO SHOVE THAN PAPER.









# NICK CARTER...

THE CLUE OF THE MISSING PERIODS!



SAY, NICK - DON'T YOU THINK WE OUGHT TO STAY TONIGHT AND LOOK THE PARK OVER?

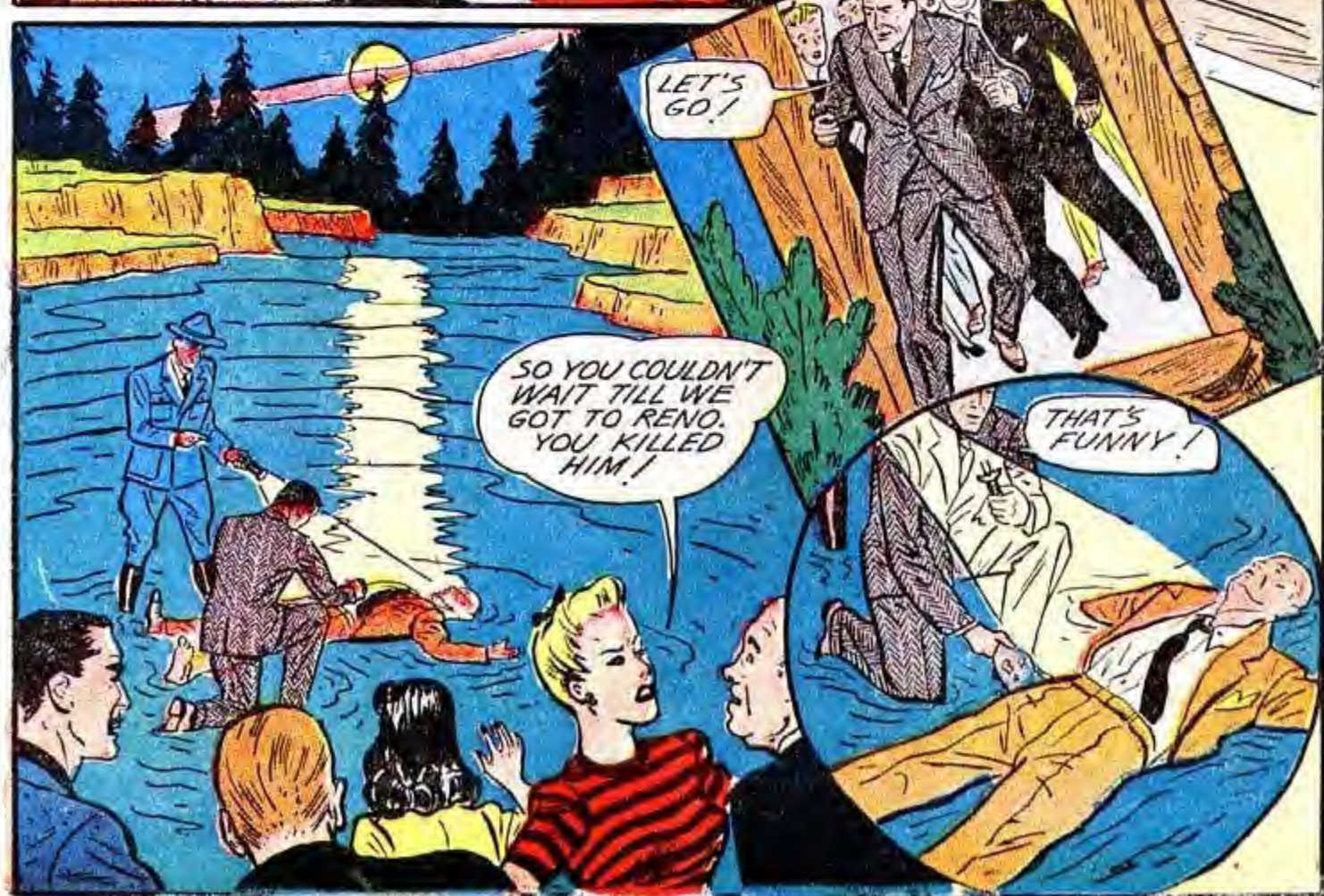
IT WOULDN'T BE A BAD IDEA. IF THE GAS AND RUBBER SHORTAGE GETS MUCH WORSE, WE MAY NEVER HAVE THE CHANCE AGAIN. I'VE NEVER SEEN 'OLD FAITHFUL' SPOUT AND I'D LIKE TO.

NATIONAL PARK



NICK WAS TO REGRET THAT HE EVER SAW "OLD FAITHFUL"!

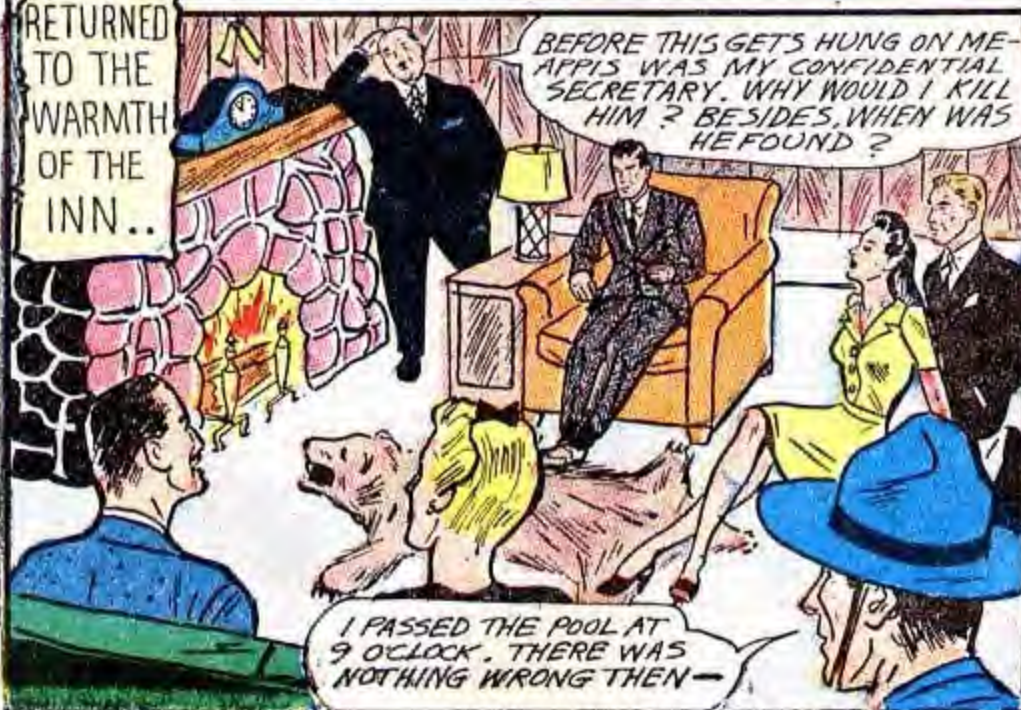








THEY RETURNED TO THE WARMTH OF THE INN...







WE WERE ALL HERE FROM 9:00 ON. SAY, AREN'T THERE ANY INDIANS AROUND HERE? MAYBE APPIS STUMBLED ON A STILL OR SOME-THING.

THE WAY POOR SIMON WAS TORTURED, MAYBE IT WAS AN INDIAN.

YOU'D BETTER ALL GET SOME SLEEP. I HAVE A PHONE CALL TO MAKE.

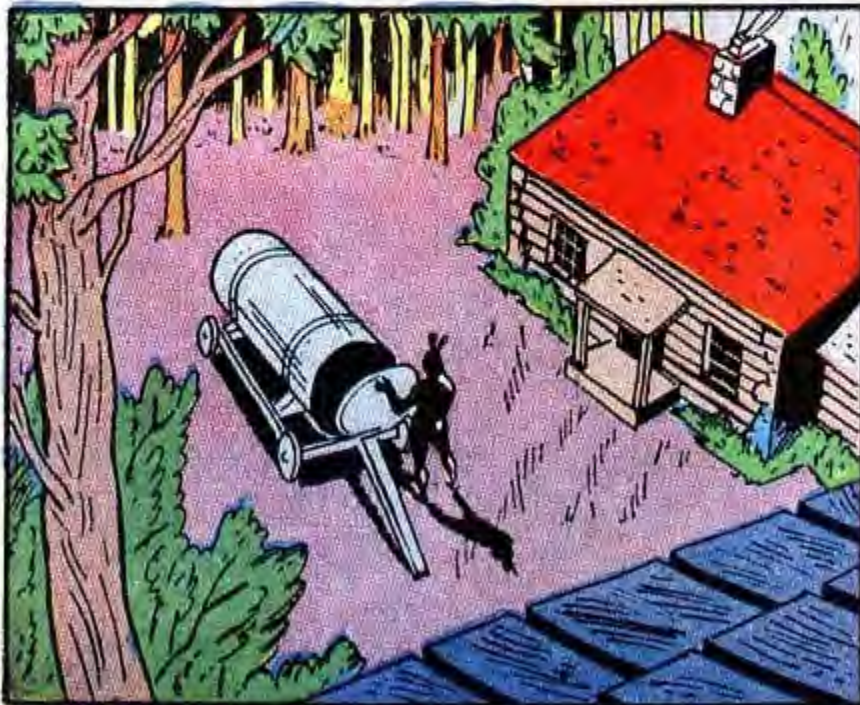


LONG DISTANCE.. GIVE ME NEW YORK.



EVERY HOUR ON THE HOUR -- TWENTY MINUTES TO GO ---















THIS FEATHER WAS A PUERILE ATTEMPT ON THE KILLER'S PART TO DRAG A RED HERRING IN THE GUISE OF INDIANS INTO THE CASE. MISS FARREL, YOU HAVE A FEATHERED HAT, DON'T YOU?

YES, BUT IT'S BEEN STOLEN.



YES - THE KILLER TOOK IT. HERE IS THE REAL CLUE. THIS WAS PART OF AN ELECTRIC LIGHT BULB. IT IS PROOF THAT THIS CRIME STEMS FROM N.Y. AND NOT THE FOREST OR INDIANS.

BUT EVEN THE INDIANS HAVE ELECTRIC BULBS NOW.



YES, BUT NOT WITH A LEFT-HANDED THREAD. BULBS LIKE THESE ARE USED IN THE SUBWAYS OF NEW YORK SO THAT IF THEY'RE STOLEN THEY CAN'T BE USED IN THE RIGHT-HAND THREADED SOCKETS IN PEOPLE'S HOMES.



THE KILLER LAID APPIS DEAD OVER "OLD FAITHFUL." WHEN THE GEYSER ERUPTED, IT THREW HIS DEAD BODY OVER INTO RAINBOW POOL A HALF HOUR AFTER THE DEATH.



WALSH, YOU KILLED SLADE AND APPIS BECAUSE THEY FOUND YOU HAD BOUGHT A \$100,000 WORTH OF JAP BULBS BEFORE THE WAR. THE JAPS NAMED A JAPANESE TOWN USA - SO THAT THEY COULD STAMP "MADE IN USA" ON ARTICLES. THE ONLY DIFFERENCE IS BETWEEN USA AND U.S.A. THE BOARD KNEW NOTHING OF THIS.

YOU BOUGHT THEM FOR A THIRD THE NORMAL PRICE. YOU MEANT TO POCKET THE DIFFERENCE BETWEEN THE CHEAP JAP PRICE AND THE COST OF AMERICAN MADE BULBS. NO BOARD WOULD STAND FOR THAT.

AND I ALMOST MARRIED THAT...

WHAT ARE YOU YELLING ABOUT? I AM MARRIED TO HIM...

YES, BUT YOU'LL BE A WIDOW SOON!





# The HOODED WASP

In The  
Castle of  
Death

The HOODED WASP, MYSTERIOUS FIGURE OF JUSTICE, AND HIS YOUNG PROTEGE, JIM MARTIN---CALLED WASP-LET, GOT LOST ON BARREN, CREEPY "BALD MOUNTAIN" AT THE HEIGHT OF A THUNDER STORM.....



CAN YOU SEE  
ANYTHING UP  
ABOVE, WASP-  
LET?

LOOKS  
LIKE A CASTLE  
RIGHT ON  
TOP!

COME IN....  
COME IN!

THANKS!

SORRY TO  
BREAK IN ON  
YOU LIKE THIS  
BUT WE'RE  
LOST.

OH, COMPANY  
IS ALWAYS  
WELCOME, SO  
WELCOME - I  
RARELY LET  
GUESTS GO!

A HALF HOUR LATER THEY STOP  
BEFORE THE CASTLE DOOR. IT IS  
OPENED BY A GIANT FIGURE IN WHITE.

by  
Jack  
Blinder







IT'S **LOCKED!**

I GUESS THAT'S  
OUR ANSWER HOODED  
WASP... **HE'S NOT  
KIDDING!**

IF YOU  
KNOW ME, MERLIN...  
YOU KNOW I'M **NOT  
EASY TO KILL!**

HAH-HAH-HAH! ... SO  
I HAVE CAUGHT THE  
**HOODED WASP** IN MY  
**DEATH ROOM!** I'VE  
LONG FEARED YOU,  
WASP... BUT NOW  
YOU'RE DEATH IS A  
MATTER OF **MINUTES!**

AT THIS THERE  
IS A WHIRRING  
NOISE AND....

YOU WILL BE  
**CRUSHED TO PULP,**  
HOODED WASP....  
**YOU CAN'T ESCAPE**

THE WALLS ARE  
**CLOSING IN!**

THE HOODED WASP AND  
WASPLET TEAR OFF THEIR  
CLOTHES AND ARE READY FOR  
ACTION AS THE WALLS  
COME CLOSER AND CLOSER....

HURRY....  
**HURRY!**

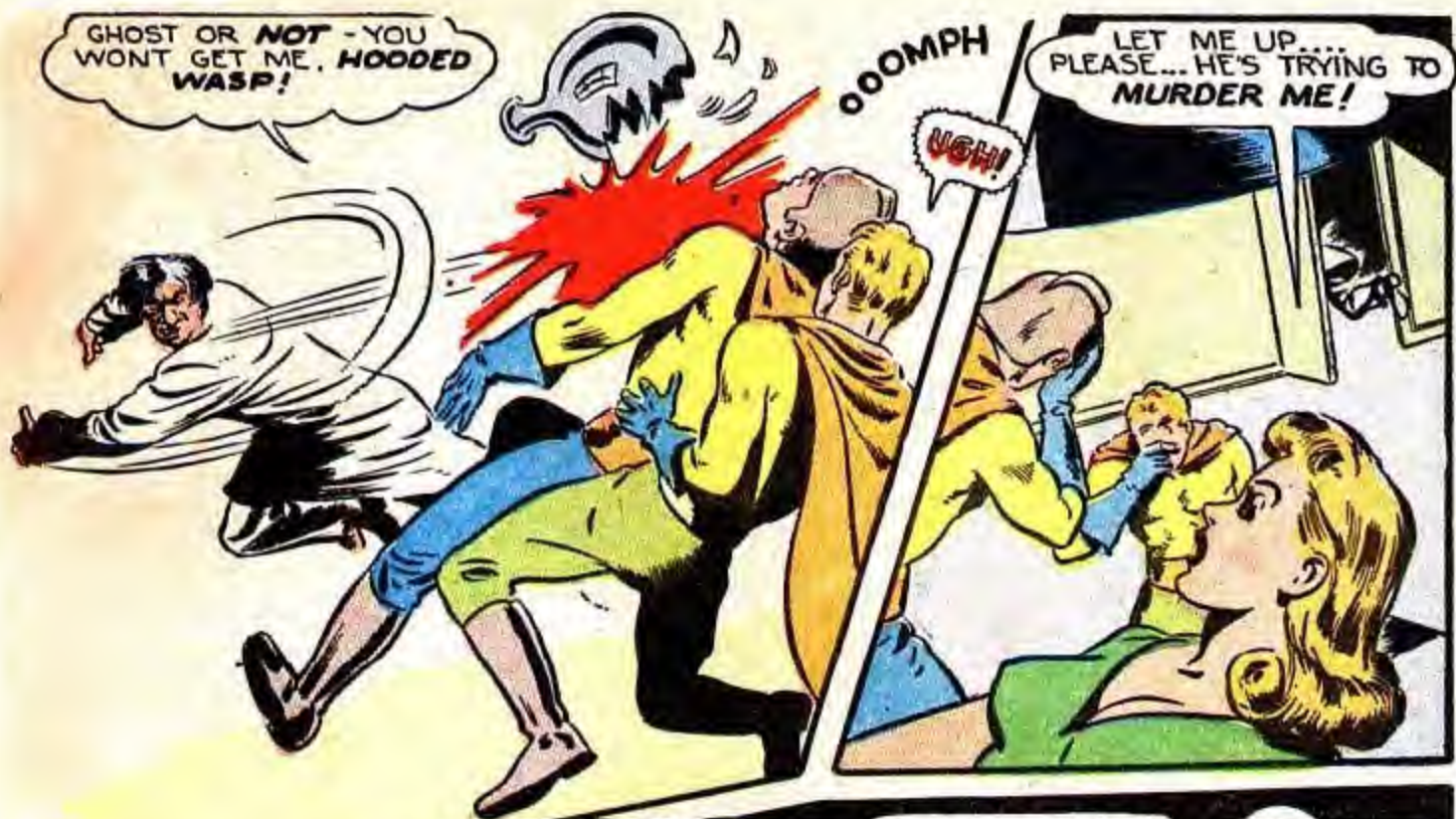
WITH A TREMENDOUS UPWARD  
THRUST, THE HOODED WASP  
SENDS WASPLET HURLING  
TOWARDS THE SKYLIGHT!

HE TOSSES TIED BED SHEETS UP TO WASPLET AND STARTS TO PULL  
HIMSELF UP!











IT'S MY  
SHOULDER....

IT ISN'T SERIOUS. STAY WITH  
HER, WASPLET, WHILE I GO  
AFTER DR. MERLIN!

TIE HIM UP SO HE WON'T  
MAKE TROUBLE WHEN  
HE COMES TO!

RIGHT!



HE DIDN'T GO OUT,  
SO HE MUST HAVE  
GONE UP THESE  
STAIRS.....



SEVERAL FLIGHTS UP, AT THE TOP OF THE STAIRS....

HEH-HEH....HE'LL NEVER  
KNOW WHAT KILLED HIM!



AT THE LAST MOMENT, THE HOODED WASP'S  
SIXTH SENSE GIVES HIM WARNING, BUT THE STONE IS  
ON HIM!



SEEING THAT HE HAS MISSED HIS QUARRY, THE MAD DOCTOR FLEES TO THE ROOF...

HE'LL NEVER GET ME... NEVER... NEVER... NEVER!

BAMM!!

BUT THE HOODED WASP IS CLOSE BEHIND!

AND BRINGS HIM DOWN!

HELP!

!☆★?!!

PHEWW...WHAT A FOUL VOCABULARY!

WOOOOPS!

THE MAD DOCTOR BREAKS THE HOODED WASP'S GRIP AND KICKS OUT!



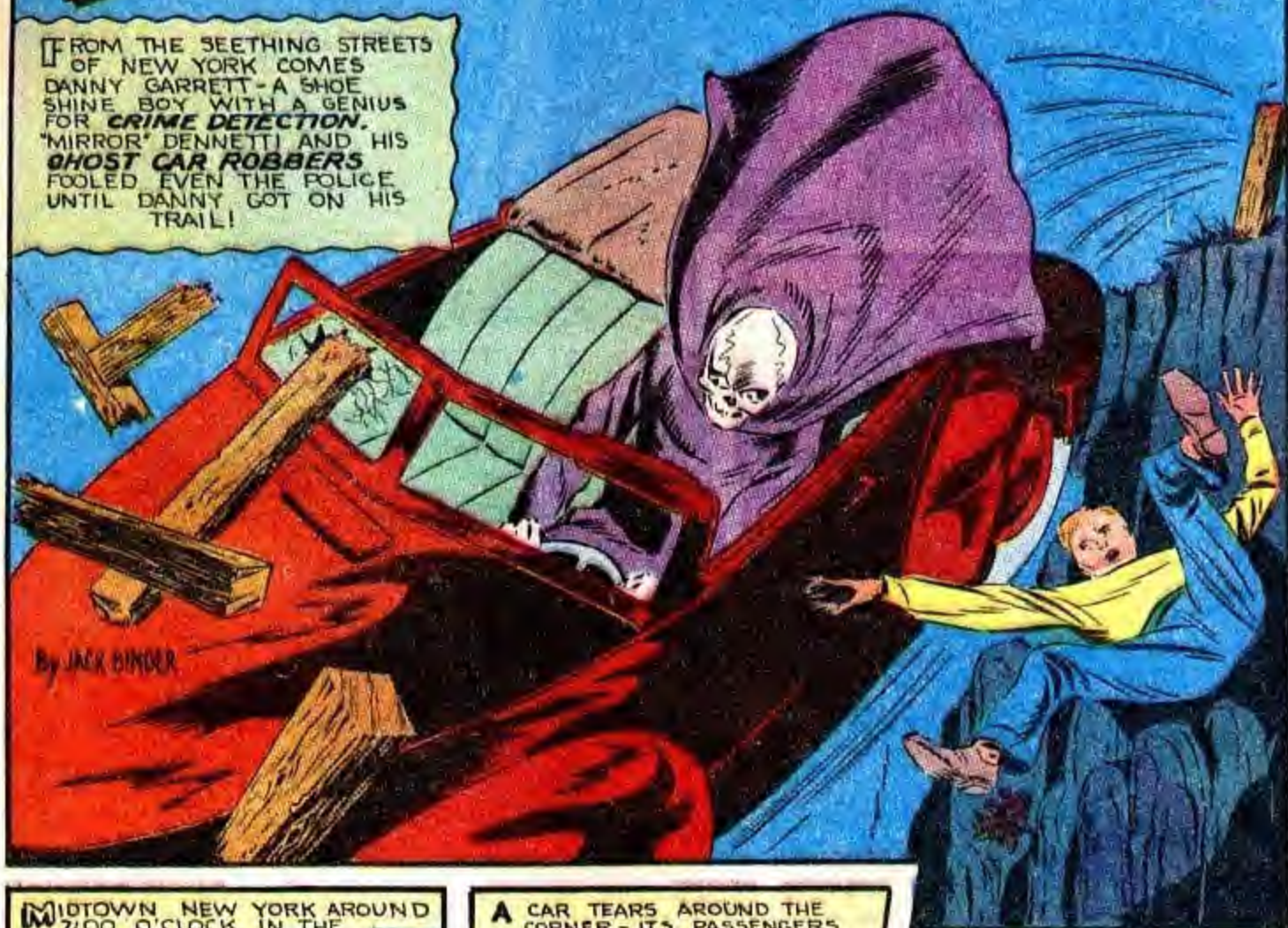


WOODED WASP RETURNS TO TELL RITA STEVE AND WASPLET OF THE MAD DR. MERLIN'S DEATH.



# DANNY GARRETT

FROM THE SEETHING STREETS OF NEW YORK COMES DANNY GARRETT - A SHOE SHINE BOY WITH A GENIUS FOR **CRIME DETECTION**. "MIRROR" DENNETT AND HIS **GHOST CAR ROBBERS** FOOLED EVEN THE POLICE UNTIL DANNY GOT ON HIS TRAIL!



By JACK BINDER

MIDTOWN NEW YORK AROUND 7:00 O'CLOCK IN THE EVENING....

BURGLARS!

LET'S GET OUTA HERE 'FORE ANY SHOOTIN' STARTS!



A CAR TEARS AROUND THE CORNER - ITS PASSENGERS POURING LEAD AT THE LONE POLICEMAN....

OWWWW!



GET THE LEAD OUT, YOU GUYS!... WE AIN'T GOT ALL NIGHT!





AS THE CAR PULLS AWAY, A YOUNG BOY STREAKS TOWARD THEM! IT'S **DANNY GARRETT**!

WHAT'S YOUR RUSH?



LET GO THAT WHEEL, YUH **BRAT**!



I'M NOT LETTIN' GO TILL WE **STOP** OR **CRASH**!

DAT'S WHAT YOU **THINK**!



**CONK**





IN THE PURSUING POLICE CAR IS DETECTIVE MIKE CLANCY, DANNY'S CLOSEST FREIND....

STOP!....  
IT'S DANNY!

NO TIME, MIKE...  
WE GOTTA CATCH  
THOSE  
**MURDERIN' CROOKS!**

THE CROOKS LEAD THE CHASE THROUGH THE CROWDED STREETS BY A WINDING BUT DIRECT COURSE TO THE HUDSON RIVER...

DOWN THE RIVER ROAD ALMOST TO ITS VERY END...

But WHEN THE POLICE CAR ROUNDS THE BUILDING.....

WE'LL LOSE  
SIGHT OF 'EM FOR  
A MINUTE BEHIND  
THE WAREHOUSE...

IT'S A **DEAD**  
**END** UP AHEAD...  
THEY'LL HAVE TO  
**TURN LEFT!**

YI!... IT AINT  
POSSIBLE!

YOU'RE TELLING  
ME!... I AINT SEEN  
NOTHING LIKE THIS  
SINCE MCGINTY'S WAKE!

NO WONDER THEIR  
ASTONISHMENT...  
THE CAR IS HEADING  
OVER THE RIVER!

A  
FLYING  
CAR!

A  
GHOST CAR...  
YOU MEAN!



NEXT DAY, MIKE VISITS DANNY IN THE HOSPITAL WHERE HE WAS TAKEN FOR MINOR INJURIES....

HAVE YOU GONE **NUTS**, MIKE?... GIVING OUT A STORY ABOUT A **GHOST CAR**

IT'S NO BUNK, DANNY.... I SAW IT... FLYING OVER THE RIVER... THEN POOF! IT WAS GONE!

GHOST CAR  
ELUDES POLICE

GHOST CAR!... **BUNK**... I'D LIKE TO DO A LITTLE INVESTIGATION. I'LL BET I.....

CUT IT OUT, DANNY!... THIS IS **POLICE** BUSINESS.. I **FORBID** YOU TO LEAVE THIS HOSPITAL!

BUT AS SOON AS MIKE IS GONE....

THIS IS **ONE** CASE THAT SOUNDS **TOO** INTERESTING TO **MISS**!

ARRIVING AT THE DESERTED SPOT BEFORE THE JUTTING-OUT WAREHOUSE, DANNY SURVEYS THE SCENE AND SETS TO WORK....

ONE LINE OF SHOE-WHITE HERE... IN FRONT OF THIS WAREHOUSE...

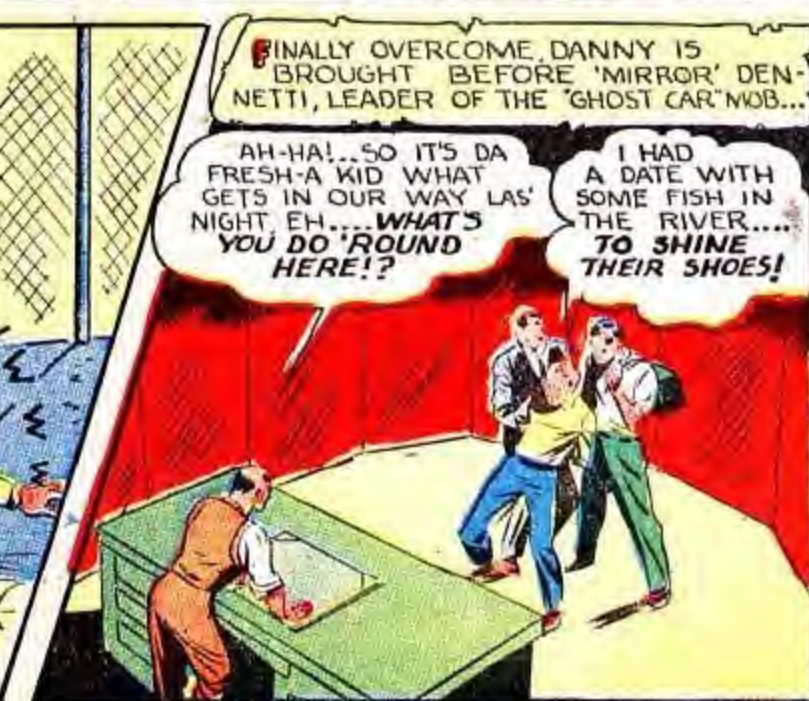
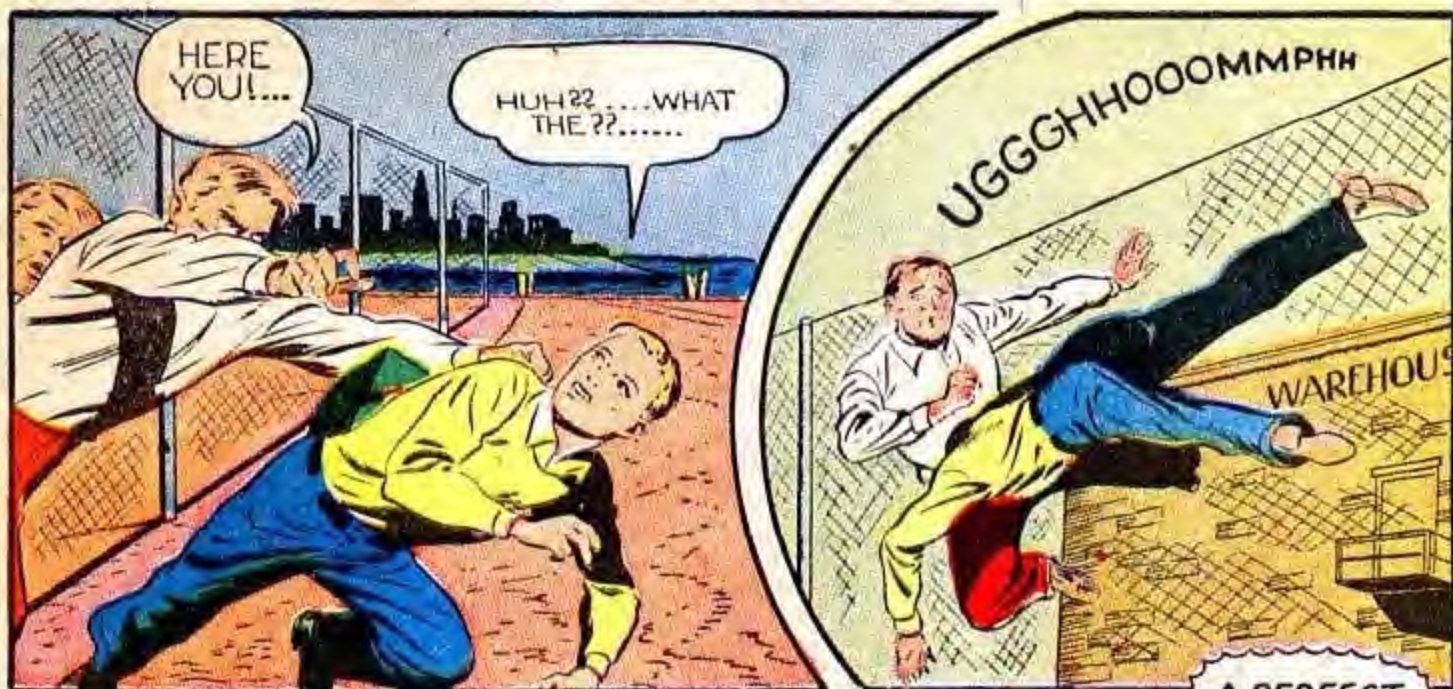
...AND ANOTHER LINE HERE WHERE THE CAR STARTED TO **"FLY"**! NOW 'MISTER' GHOST CAR - **PROVE** YOU **ARE** ONE!

HIS SIMPLE TRAP SET, DANNY STARTS TO LEAVE WHEN...

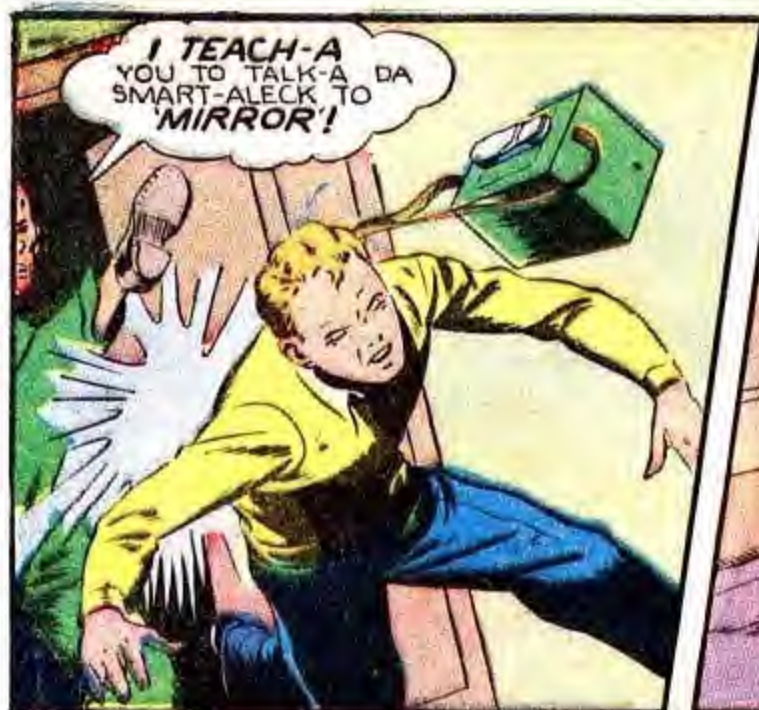
HEY!... DAT'S THE KID WHAT ALMOST QUEER-ED US LAST NIGHT!

YEAH!... WE BETTER GRAB AN' TAKE 'IM TO 'MIRROR!









I TEACH-A  
YOU TO TALK-A DA  
SMART-ALECK TO  
'MIRROR'!



**BAM**

WOW! AM I  
IN A MESS!!....  
AND NO CHANCE  
TO ESCAPE...  
WINDOW'S TOO SMALL.



SEVERAL HOURS LATER.....

OKAY, YOU  
MUGS-IT'S TIME  
TUH GO OUT AN'  
PULL-A DA BENSON  
STICK-UP... EVERY-  
TING WORK-A DA  
SAME LIKE LAST  
NIGHT...CATCH ME?

OKAY,  
'MIRROR'.

RIGHT!

ANOTHER  
STICK-UP!... I  
**GOTTA** GET OUT  
OF HERE!

BAT - YOU  
STAT HERE AND  
WATCH-A DA KID

MIND IF I KICK  
HIS TEETH IN  
WHILE YOU'RE  
GONE?

ONE GUY LEFT  
TO GUARD ME!  
HMMMM... I GOT AN  
IDEA!



**T**AKING ALL THE GREASY SHOE-POLISH IN  
HIS BOX, DANNY SMEARS IT THICKLY IN  
IN FRONT OF THE DOOR....

BOY-O-BOY!...  
HOPE THIS  
WORKS!



Then....

HELP... HELP...  
MURDER... HE'S  
KILLIN' ME... NO!...  
NO!... DON'T...  
HAAAAALPPP!..



THE DUMB THUG FALLS FOR DANNY'S RUSE AND SLIPS INTO THE ROOM BUT NOT QUIETLY!

WH? WHOOOOOOPS  
HEY YONWWWWWW  
WHOOAAAAA

HAH-HAH  
SLIDE, KELLY,  
SLIDE!

HEY!...  
OUCH...  
OPEN UP!... YUH CANT  
DO THIS TO ME!

MEANTIME, 'MIRROR' AND HIS 'GHOST CAR' GANG' AGAIN PULL A SUCCESSFUL ROBBERY AND LEAD THE POLICE THE SAME FAST CHASE DOWN TO AND ALONG THE RIVER....

THERE'S THAT WAREHOUSE...  
IF THEY FLY OUT INTO THE  
RIVER AGAIN... I'LL  
RESIGN!

THAT DOES  
IT....I'M FINISHED!  
I RESIGN! I DONT  
BELIEVE IN GHOSTS-  
YET IVE  
SEEN ONE  
TWICE!

DON'T  
JUMP THE  
GUN, MIKE...  
I'LL PROVE  
YOU HAVEN'T  
SEEN A GHOST.  
JUST A TRICK!

DANNY!...HOW'D  
YOU GET HERE- AN'  
WHATCHA MEAN YOU  
CAN PROVE IT?

I TOOK THE  
TROUBLE OF SETTING  
A LITTLE TRAP THIS  
AFTERNOON- PART OF  
IT IS AT YOUR FEET...

I PUT A WHITE LINE  
OF SHOE-WHITE DOWN  
HERE- YOU CAN SEE NO  
TIRES HAVE PASSED OVER  
IT- IT'S UNBROKEN!

THAT'S  
WHAT'S WORRYIN'  
ME...THIS PROVES  
IT IS A GHOST  
CAR!



DANNY TAKES THEM TO THE WHITE LINE BEFORE THE WAREHOUSE....

BUT LOOK THERE ARE TWO SEPARATE SETS OF TIRE TRACKS ON THIS LINE....

THIS SET IS OURS, MIKE!

THEN THE OTHER SET MUST BE THE GHOST CARS!...BUT HOW?...WHERE?

FOLLOW ME - I'LL SHOW YOU YOUR "GHOST CAR"... IT OUGHTA BE PARKED BEHIND THIS WAREHOUSE!

WHO AM I TO ARGUE WITH A GENIUS?...COME ON, MEN!

DANNY LEADS THEM AROUND THE WAREHOUSE AND INTO A SMALL ALLEY...SUDDENLY...

DA COPS!

COPS? BLAST 'EM!

BUT THE BULLETS OF THE LAW FIND THEIR MARKS IN THE RATS WITH DEADLY ACCURACY!

MAMA MIA...  
OWWWWWW!

EKKKKKKKK

OHH

OH

OHH

PRESSED FOR AN EXPLANATION AS TO HOW THE CAR WAS MADE TO SEEMINGLY FLY OVER THE RIVER, DANNY GARRETT LEADS THEM TO THE EDGE OF THE SHORE....

SO THE CAR JUST TURNED LEFT AND WENT UP THE ONLY STREET, BUT WHY DID WE SEE IT FLYING ACROSS THE RIVER?

AH!...THE BUTTON! WATCH!

DANNY'S FINGER TOUCHES THE BUTTON. SUDDENLY...

WHAT THE ??...  
A GIANT STEEL MIRROR!

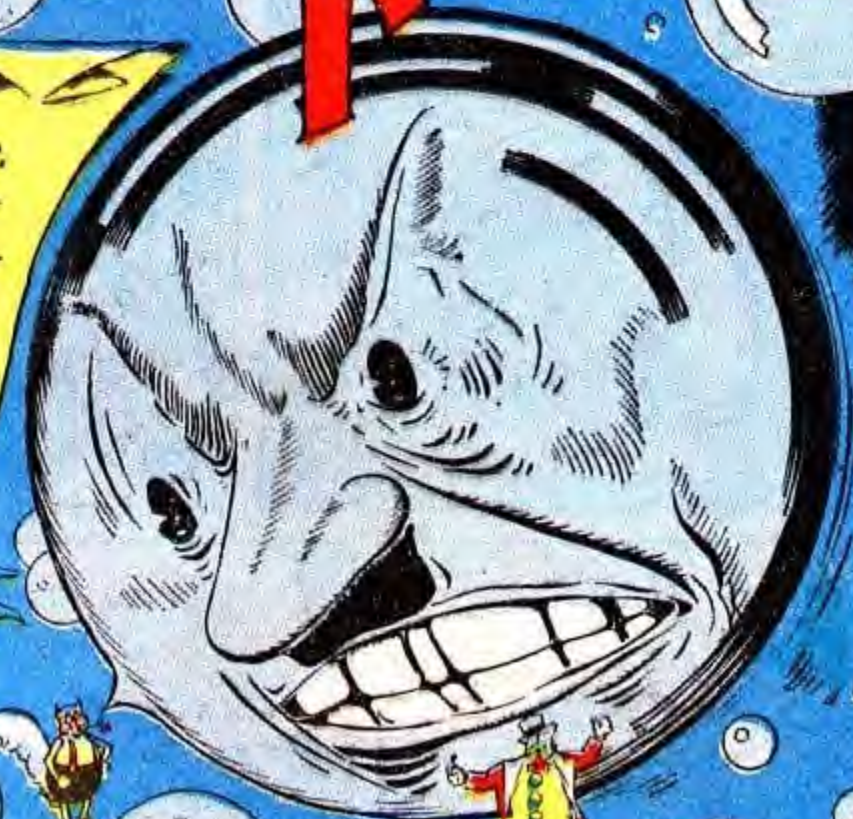
RIGHT! 'MIRROR' DENNETT! PUT HIS NAME TO USE. BUILT THIS STEEL MIRROR AND MADE YOU THINK HE DROVE A GHOST CAR ACTUALLY ALL YOU SAW WAS THE REAL CAR'S REFLECTION AS IT DISAPPEARED DOWN THE STREET IN THE OPPOSITE DIRECTION!

DANNY, M'BOY....  
THANKS AGAIN FOR  
HELPIN' ME OUT OF  
A SPOT!

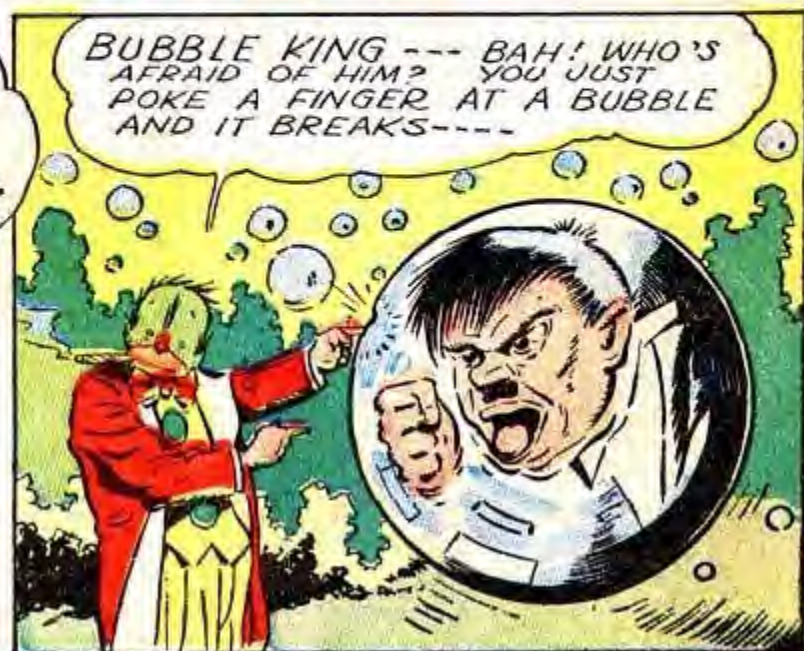
FORGET IT MIKE...  
AN' LET ME GIVE  
YOU A SHOE SHINE  
ON THE HOUSE!



# LITTLE NEMO











GLUG!  
OGGLE!



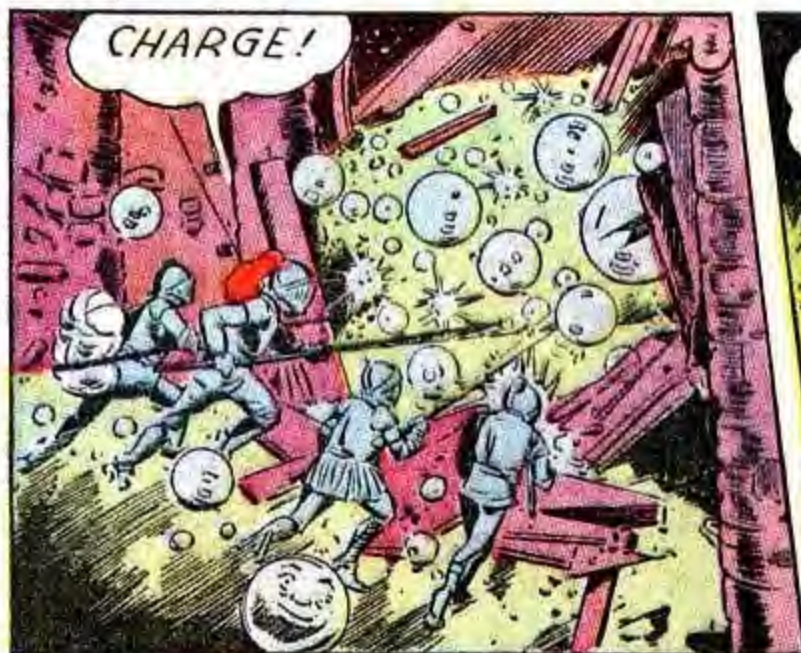














# SECRET CODES

By HENRY LYSING

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(Editor's Note—This is the first of a series of lessons in secret codes which Mr. Lysing will continue in future issues of The Shadow Comics. Mr. Lysing is undoubtedly the country's most famous code expert, and through his books, magazine articles, lectures, is one of the first authorities to make this intriguing game of codes appeal to popular fancy. He has taken codes out of the grim business of military technicalities to make it an intriguing and interesting game for people of keen minds, young and old; and to make all of us more aware of the possibilities for helping our country in the present need. It is a stimulating hobby which all of you will enjoy, and some of you may find of great help to our country.)

## Lesson One

When we start our interest in codes as a hobby, as a way of getting plenty of entertainment, of sharpening our minds, and also of possibly getting much practical benefit by our ability in communicating secretly with others—or perhaps intercepting secret messages which enemies of our country may be using!—we have to do exactly as we would do in the case of taking up any other study or hobby. We have to know what materials we work with, and to what end we can make these materials work for us.

Codes are secret communication. We communicate by means of language; by means of signs; by means of words and letters. Therefore, the alphabet is our means of work, for it is the base of all communication. Secondary to this are numerical units. Finally come pictures or symbols which can take the place of words and serve the same purpose.

Therefore, first let us make ourselves alphabet "slides" so that our work hereafter will

be much easier by having handy equipment.

All you have to do is get yourself clean strips of paper, or preferably cardboard, so that they will be easier to handle and last longer, and on this mark off a double alphabet in its regular sequence. Make your alphabet in block letters, or on a typewriter, so that each letter occupies the same space, thus making it easier to fit one letter beneath another when you use the slides.

*Figure One*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
(Paste these two lines in continuous strip)  
The reason we suggest a double alphabet is that, in comparing alphabets, you will run over one end of the regular alphabet, and having two of them in line will save you getting mixed up.

After you have made the regular alphabet, make another one (this one may be just single, not double) with the alphabet in reverse.

*Figure Two*

ZYXWVUTSRQPON  
MLKJIHGFEDCBA  
(Paste these two lines in continuous strip)

Then make one with numbers signifying the alphabet, from 1 to 26; and another with the numbers running in reverse. (Figure Three.)

If you wish, you may simply cut out the figures given you here and paste them on a stiff piece of cardboard. Then you have your equipment complete.

Now, with this equipment on hand, let us try our hand at the first step in solving a hidden message—which is the easiest way to learn how to write *effective* secret messages.

Our message:

GSRH XLWV RH EVID VZHB

The first thing we try to do is to recognize

*Figure Three*

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1



some word, especially a word of a few letters. We have, in this case, the combination RH, and as a further help, we see that same combination finishing up the first word. Now, there are just a few ordinary two-letter words in our language: as, at in, or, by, of, is, it, and so on. We may have to try all of them, so let's start.

Take your alphabet slide showing the letters in their right order. Then let's take the one with the reverse alphabet on it and try matching the letters of the regular alphabet word we select against the letters RH in the code.

Let us try AT. So we put the letter R, in our reversed alphabet, under the letter A of the regular alphabet and look for the letter that would denote H. This turns out to be K (Figure Four) which would give us AK for the coded word RH. That must be wrong.

Figure Four

l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	a	b	c	d	e	f	g	h	i	j	k
G	F	E	D	C	B	A	Z	Y	X	W	V	U	T	S	R	Q	P	O	N	M	L	K	J	I	H

l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	a	b	c	d	e	f	g	h	i	j	k
O	N	M	L	K	J	I	H	G	F	E	D	C	B	A	Z	Y	X	W	V	U	T	S	R	Q	P

Try another—because that's what you must do; try and try again. This time let's try our second word, IN. Put the R of the reverse alphabet slide under the I of the regular alphabet and look to see if the H will give us N. It doesn't; it gives us S over H, so our coded RH gives us IS, which is a regular word.

Now let's fill in I and S for R and H wherever it appears in our coded message, and we get this:

GSRH XLWV RH EVIB VZHB  
i s i s s

Then we go on, with our reversed alphabet, and match up our code letters with the regular alphabet, and our answer:

GSRH XLWV RH EVIB VZHB  
t h i s c o d e i s v e r y e a s y

Doing it this way sounds very easy, you say, because we picked the right way from the start. Of course, if you are lucky, that helps. But if that hadn't worked out, we would have tried some other way.

For example, if your hidden message has no short words (and short words are give-aways, so keep away from them in secret messages!) or any other such clues, your first step is to

hunt for combinations of letters. We know that TH is a frequent combination in our language; so is ON, IN, ER, and so on. (Figure Five gives you a list of the most common combinations.)

Figure Five

th	at	st
er	en	io
on	es	le
an	of	is
re	or	au
he	nt	ar
in	ea	as
ed	ti	de
nd	to	rt
ha	it	ve

If we see two letters, no matter what letters they are, repeated often, we try substituting one of these combinations for them,

and most times that will give us a start toward breaking down the code.

If that doesn't work, we try the method of letter frequency. Some letters of our language appear oftener than others. E is the most frequent; then comes T, A, and so on. Here is the entire alphabet in its order of frequency:

E T A O I N S R H L D C U M F W G  
Y P B V K X J Q Z

Whenever you see a great number of V's in a coded message, you might readily guess that the message is the same reverse-alphabet code we have just solved, and that every V is an E. Spotting a few such letters, plus a few combinations, will do half your job for you.

This substitution of letters for others can be worked a great many different ways. Instead of reversing the alphabet, just write your message by substituting the letter following the regular letter. Instead of

THIS

you write

UIJT

which is one letter ahead; or make it two letters ahead, or three, or four. This will give you a good complicated code.

You can do the same thing backward: using the letter *in front of* your regular letter. Use A for B, B for C, and so on; or two letters in front, using Y for A, Z for B, and so on. Or



further, reverse the alphabet, as we have shown in our first message, and *then* use letters in front or in back of the regular letter. This is "double" encoding, and makes the code just twice as hard to break.

Once we know this principle of substitution, there is no limit to the number of codes we can devise on this basis. They may be variations of the substitution of the alphabet letters; they may be a reversal of their positions, such as simply writing the words backward: SIHT EDOC SI YREV YSAE or writing it by transposing every other letter: TIHS CDOE SI VREY ESAY or by putting one or two extra letters, picked at random, between each real letter of your word. Thus, using two extra letters, we get:

TLMHACIGBS CKIOYZDMQE IKKL  
VKSELDRTY EFTANBSTTY

and so on, limited only by our patience and ingenuity.

Then, too, we can use this same principle by simply substituting a sign or a figure for each letter of the alphabet, and then writing our message in that. Here, in Figure Six, for example, is one code which many of you might have, at some time or other, seen:

Figure Six

A	D	G	J	M	P
B	E	H	K	N	Q
C	F	I	L	O	R
<div style="text-align: center;"> <del> <div style="display: inline-block; vertical-align: middle;"> <div style="text-align: center;">S</div> <div style="text-align: center;">U</div> </div> <div style="display: inline-block; vertical-align: middle;"> <div style="text-align: center;">T</div> <div style="text-align: center;">V</div> </div> </del> </div>			<div style="text-align: center;"> <del> <div style="display: inline-block; vertical-align: middle;"> <div style="text-align: center;">W</div> <div style="text-align: center;">Y</div> </div> <div style="display: inline-block; vertical-align: middle;"> <div style="text-align: center;">X</div> <div style="text-align: center;">Z</div> </div> </del> </div>		

This is the tic-tac-toe code, and the message, "This code is very easy," would be:

>CΓVΓΓUOΓV<OΓA□JVA

Now, you can make this code more complicated by using the reversed alphabet, or the letters one or two ahead or one or two behind. It will tend to make the code more confusing and baffle people who think they understand it. For example, if we reverse the alphabet, the same message, "This code is very easy," which is given in Figure Seven in its regular order, would now look like this:

LVFC>ΓV<FCO<ΓJ<<CJ

and the average person, remembering the tic-tac-toe code would get, as his first translation:

GSRH XLWV RH EVIB VZHB

and it wouldn't mean a thing to him. He'd have to start all over again, solving a brand-new code!

Here's still another effective little code, which you can alter to suit your convenience quite easily. First, arrange the alphabet in a square of five letters each way, dropping the letter Z in order to make the square an even 25 letters instead of the complete 26. Then, along each side and column, write the numbers from 1 to 0, like this:

	6	7	8	9	0
1	A	B	C	D	E
2	F	G	H	I	J
3	K	L	M	N	O
4	P	Q	R	S	T
5	U	V	W	X	Y

Now, all you need to do to write your message is to put down the two numerals which meet at the letter you wish to write. For example, A is 16; B is 17; F is 26; K is 36; M is 38; S is 49; and so on. To write our message, "This code is very easy," you write:

40 28 29 49 18 30 19 10 29 49 57 10 48 50  
10 16 49 50.

There is no limit to the changes you can make in this code. You can, for example, use the horizontal number first, thus A, instead of being 16, would be 61, and so on. Or you can have the vertical numbers (on the side) be single numbers, and the horizontal ones double numbers; thus, if instead of 6 you have 62, the letter A would be 162 (or, working the other way, 621). You may, instead of numbers, use letters for your side and horizontal markers, or use a combination of both.

This one will really leave you with plenty of possibilities to work on, and keep you busy until next month, when our second lesson will initiate you into better and more exciting codes and secret messages. Don't miss Lesson Two in the next issue of The Shadow Comics.

(To Be Continued)



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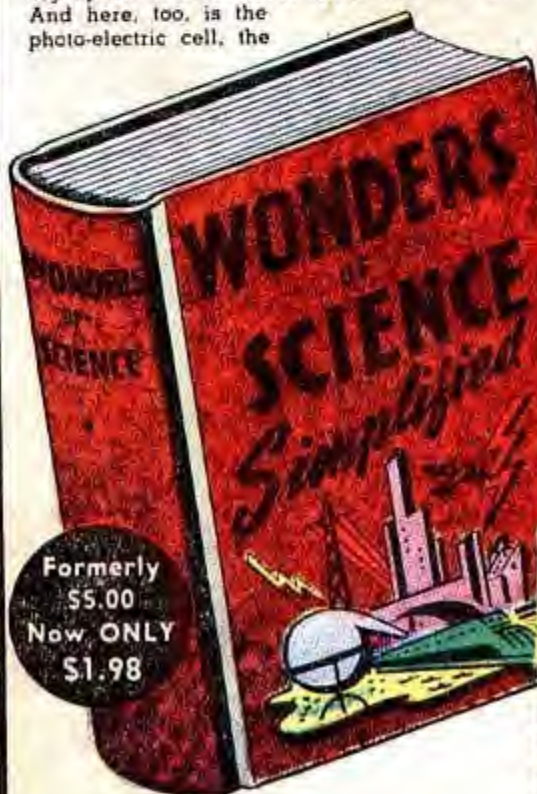
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